

**TRANSLATION SHIFT FOUND IN *ONWARD* MOVIE AND  
ITS SUBTITLING**



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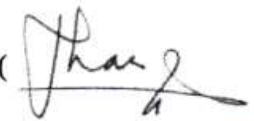
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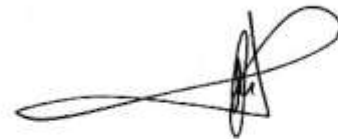
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## **TRANSLATION SHIFT FOUND IN *ONWARD* MOVIE SCRIPT AND ITS TRANSLATION**

### **Abstrak**

Tujuan dari penelitian ini adalah untuk mengklasifikasikan pergeseran terjemahan naskah Film *Onward* dan terjemahannya serta mendeskripsikan ketepatan terjemahan terjemahan naskah Film *Onward*. Penelitian ini menggunakan penelitian kualitatif deskriptif. Data dari penelitian ini berupa satuan bahasa pada subtitle, sedangkan data diambil dari naskah subtitle film *Onward*. Teknik analisis data dari penelitian ini adalah menggunakan teknik perbandingan. Hasil penelitian ini menunjukkan bahwa terdapat 43,45 % shift unit, 78 % pergeseran struktur, 0,99 % pergeseran kelas, dan 38,7 % pergeseran intra-sistem.

**Kata Kunci:** terjemahan, pergeseran, *onward film*.

### **Abstract**

The objectives of the study are to classify the translation shifts of *Onward* Movie script and its translation and to describe the translation accuracy of *Onward* Movie script translation. This research uses descriptive qualitative research. The data from this study are in the form of language units in the subtitles, while the data are taken from the *Onward* film subtitle script. Technique of data analysis from this research used comparison technique. The results of this study indicate that there are 43.45% shift units, 78% structure shifts, 0.99% class shifts, and 38.7% intra-system shifts.

**Keywords:** translation, shift, *onward movie*.

## **1. INTRODUCTION**

Language is a unifying tool. In many ways language is very important, especially in terms of communication. To fill the boredom or find entertainment one of them by watching a movie. Not only films from our own country, of course we also see films from abroad. To understand the storyline in a film that is not from one's own country, certainly not everyone knows the meaning of dialogue in the film. Therefore there must be subtitles which translation of words, phrases, clauses or sentences from each dialog in order to understand the story line. In the subtitles there is a translation of the dialog. In every translation there is a translation shift so that the meaning in the dialogue is translated according to its meaning.

Translation consist of translating the meaning of the source language into the receptor language. This is done by going from of first language to the form of second language by way of semantic structure. It is meaning which is being

transferred and must be held constant. Only the form change (Larson 1984: 3). Translation itself is part of linguistics in the applied linguistic branch. In translation there must be a shift that occurs. This shift is called a translation shift, which is different in each shift.

The researcher will research in subtitle on *Onward* movie. *Onward* is a family animated film released on March 6, 2020 in the United States sending Pixar Animation Studios to Walt Disney Pictures. The film was directed by Dan Scanlon, completed by Kori Rae, and dubbed Tom Holland, Chris Pratt, Julia Louis-Dreyfus and Octavia Spencer. Tell a little about this film which tells the story of 2 teenage brothers Ian and Barley Lightfoot who traveled to find out whether there was still a bit of magic needed to spend the last day with their dead father. This movie can be seen by all ages, which after watching this film every age can accept its morals well, especially in the family. The moral contains we unconsciously have someone who is very important and very close to us, but we do not realize it because we really want more.

Catford (1965: 20) in his book, defines translation as the transfer of discourse in the source language (SL) with the equivalent discourse in the target language (TL). In interpreting a word or sentence there must be a change in it, Larson (1984: 3) in his book *Meaning Based Translation: A Guide to Cross-Language Equivalence* writes translation as a change of form from (BSu) into the recipient's language (BP<sub>a</sub>) where meaning must be preserved to stay the same.

This film tells the story of Ian Lightfoot, an elf high school student who lacks confidence, and his older brother Barley, a fan of role-playing and history games, living in the town of New Mushroomtown. Their father, Wilden, died shortly before Ian was born, and their mother, Laurel, had a new boyfriend, centaur police officer, Colt Bronco. On Ian's sixteenth birthday, Laurel gave the brothers gifts from Wilden: magical staff, rare gems, and a letter describing a "visiting spell" that could revive their father for one day. Ian accidentally managed to cast the spell, but only Wilden's lower body reformed before the jewel was crushed. The brothers embark on a quest for another gem and finish the spell, taking Barley's beloved van "Guinevere" with him. Finding the boys gone, Laurel went to find them. Ian and

Barley visit Manticore's Tavern, named for the monster that has maps for gems. Kedai has become a family restaurant run by Manticore, Corey. Arguing with Ian over the map, Corey realizes how boring his life is and angers the customers, accidentally setting fire to the restaurant and map. The sibling's only clue about the gem is a children's menu that shows "Raven's Point", the nearest mountain. Laurel then arrives at the scene and befriends Corey, who agrees to help him. Corey warns that the brothers' trip may evoke a curse that only his special sword can defeat, which he and Laurel stole from the pawn shop.

Traveling into the mountains, Ian and Barley narrowly escape the police and a group of biker gangs, depending on Ian's newly awakened spell-casting abilities and Barley's role-playing instincts. "Raven's Point" leads them to a trail shown by a series of raven statues, but Colt follows them, calling for reinforcements. Barley sacrifices Guinevere to cause a landslide, blocking his pursuers. Following the statues, the brothers descend through the cave and avoid a series of traps and deadly creatures, appearing to find themselves in front of Ian Middle School. Ian attacks Barley for leading them to chase wild geese and walk away with Wilden. Rereading the list of things, he had always wanted to do with his father, Ian realizes that Barley has been a father figure his whole life, and returns to make amends. Barley finds a jewel inside a historic fountain and retrieves it, unwittingly triggering a curse that turns the high school into an artificial dragon bent on claiming the jewel. Ian faces an artificial dragon, but his staff is knocked into the sea; he renewed it from shreds and continued the fight. Corey flies carrying Laurel, who inserts a magic sword into the artificial dragon's heart, giving Ian time to chant a visit spell and completely reshape Wilden's body.

Ian sent Barley forward to bid farewell to Wilden, and held off the artificial dragon long enough for Laurel to destroy it. After Wilden disappeared, Barley told Ian that their father was proud of him, and the brothers embraced each other. Ian's confidence and spell-casting increase and he surprises Barley by painting his new van, "Guinevere 2". Corey reopens his tavern in its original spirit, attracting customers with tales of past adventures, and Ian and Barley keep on looking.

In various kinds of translations there are changes. Based on J. C, Catford's weaknesses are divided into two, namely level shifts and categorical shifts. From the category shift divided into four part, there are unit shift, structure shift, class shift and intra-system shift. According to Newmark, 1988: 85-88) states there are four types of shape shifts, namely: (1) Mandatory and automatic shape shifts caused by language systems and rules. In this case, the translator has no choice but to do it. (2) Shifts are made if a grammatical structure in Bsu is not in Bsa. (3) Shifts made for reasons of reasonableness of expression; sometimes, even though it is possible to have a literal translation according to grammatical structure, the equivalent becomes unnatural or shift in Bsa. (4) Shifts made to fill vocabulary clumps (including textual devices such as / -pun / in Indonesian) using a grammatical structure. Translation also plays a vital role in the transfer of information from one linguistic code or language variety into another, which is often called code-switching. Code-switching occurs when a speaker alternate between two languages or more (Sutopo et al., 2020).

In this study the researcher will examine the four types of category shifts and the accuracy from the subtitle movie from *Onward*. The category shift are unit shift, structure shift, class shift and intra-system shift based on Catford.

For example from the explanation above:

SL: (1) "I'm a mighty warrior"

TL : "aku kesatria perkasa"

SL :(2) "Bad dragon"

TL : "Naga nakal "

From these two examples there are acceptable arrangement changes. So from the conclusion the structure shift only focuses on shifting the wording from SL to TL.

## 2. METHOD

This type of research used descriptive qualitative method. The object of this research are classify kind of the translation shift from movie subtitle. The data are all language units consisting of translation shift found in *Onward* movie and its



subtitle data. Method of data collection is documentations. The research used expert judgment to validity data. To analyze data the researcher by using Catford and Nababan theory for the types of translation shift and the accuracy.

### 3. FINDING AND DISCUSSION

#### 3.1 Finding

##### 1.1.1. Translation Shift

Analyzing the data, the researcher has recorded some findings in terms of translation shifts and translation accuracy. In the translation shifts, the researcher found 191 translation shifts done by the translator to get a natural translation. The translation shifts involve class shift, intra-system shift, unit shift and structure shift.

Out of the four shifts, class shift, intra-system shift, unit shift and structure shift, the translation shift seemed to have dominated the acquisition of frequencies. There are 191 cases or about 38,2% out of the 500-total data. It makes sense since the SL grammatical structure is mostly different from the TL one. Moreover, translation shifts can also happen in all units of language as of word, phrase, and clauses.

Table 1. The frequency of Translation Shifts

No.	Types of Translation Shift	Frequency	Percentage
1.	Intra-system Shift	15	7,85%
2.	Class Shift	19	9,94 %
3.	Unit Shift	74	38,7 %
4.	Structure Shift	83	43,45 %
Total		191	100 %

The explanation from types of translation shift:

##### a. Class Shift

SL176/TL176

SL: Then you'll be ready for adulthood and its gauntlet of challenges

TL: Maka kau siap jadi dewasa Dan menghadapi tantangan.

In the datum SL176/TL176, the expression in the SL is written “adulthood” and it is then corresponded with “dewasa” in the TL. In fact, they come from different class words. The word “adulthood” belongs to a noun marked with the

usage of the noun suffix “hood” attached to the adjective “adult”. However, the translator then corresponded this noun with the adjective “dewasa” in the TL. The word “adulthood” should be translated “masa dewasa” instead of “dewasa” in the TL in order to share the same word class.

b. Intra-System Shift

SL23/TL23

SL: Ah, hands off, mister. *Those are for your party tonight*

TL Jauhkan tanganmu, Tuan. *Itu untuk pestamu malam nanti.*

In the SL italicized bold expression in datum SL23/TL23 “*Those are for your party tonight*” shows that this sentence makes use of plural subject *those* as the demonstrative pronouns replacing things mentioned in the previous expressions, namely party’s things which the Mom was to going to buy. Yet, the plural word was then corresponded to a singular word “*itu*” in the TL expression. This shift happens because of the differences of grammatical system between both languages. Meanwhile, it is not common and natural to translate the SL plural form into the repeated word as “*itu-itu*”.

c. Unit Shift

SL23/TL23

SL: Ah, hands off, mister. Those are for your party *tonight*

TL Jauhkan tanganmu, Tuan. Itu untuk pestamu *malam nanti*.

From the SL expressions in the data provided above, they are the adverb of time “*tonight*” in the SL datum 23,. The data translated into noun phrase in the TL become “*malam nanti*” for “*tonight*”. Viewed from the equivalence setting. They share the meaning and there is no other synonymous word replacing those noun phrases in the TL. It includes *upward rank shift* because it occurred from the lower language unit (words) in the SL to the higher language unit (phrases) in the TL. It comes to the conclusion that unit shift occurs in this study from the smallest unit of language, namely words.

d. Structure Shift

11/SL1/TL1

SL: And so, the world founda simpler way to get by.

TL: *Maka dunia menemukan cara termudah untuk hidup*

From the data 11 above, the noun phrase a simpler way is translated into cara termudah in the target language. That is belong to structure shift because if it is interpreted into Indonesian according to the word order in the source language, it is interpreted in termudah cara, so that the translation can be accepted, it is interpreted in a structure shift way so that it can be interpreted as the easiest way. In a noun phrase a simpler way is formed with the article -adjective-noun

#### 1.1.2. Accuracy

In this accuracy translation setting, the researcher discovered that all the data could be classified into three categories of accuracy translation proposed by Nababan, namely accurate, less accurate, and inaccurate. The accurate category dominated the number of the mostly-frequently used occurrences gaining 461 or 92,2% out of the 500 data belonging to the accurate one. The remaining were positioned by the less accurate and inaccurate categories with only 7.4% and 0.4% respectively. It entails that the majority of the data have been translated appropriately. To get in-depth understanding of the distribution of translation accuracy categories, take a look at the table 2:

Table 2: The frequency of Translation Accuracy

No.	Types of Translation Accuracy	Frequency	Percentage
1.	Accurate	461	92,2%
2.	less accurate	37	7,4%
3.	Inaccurate	2	0,4%
Total		500	100%

There are explanation from the accuracy:

##### a. Accurate

SL6/TL6

SL: I call it the light bulb.

TL: Kusebut ini bohlam lampu.

The translations in datum SL6/TL6 and SL76/TL7 are accurate translation. The SL expression datum SL6/TL6 "*I call it the light bulb*" is grammatically classified a major sentence consisting subject "*I*", the predicate

“*call*”, direct object “*it*” and indirect object “the light bulb”. It was then translated into the TL “*Kusebut ini bohlam lampu*”. It shares the same sentence pattern of the SL where the pronoun “*I*” and the verb “*sebut*” are the subject and the predicate whereas the words “*ini*” and “*bohlam lampu*” as direct object and indirect object respectively. It means that all the messages in the SL been transferred without any extension or reduction. It is obvious that there is no less of information and there is no addition. Therefore, this translation belongs to accurate translation.

b. Less Accurate

SL259/TL259

SL: - Back? Like back to life?

TL: - Kembali hidup ?

The message conveyed in the the SL expression in datum SL259 is the speaker wanted to make sure whether it is true or not that their father would alive back for the spells like his brother told him as saying “*Back? Like back to life?*” It was then transfered into the TL with one single expression “*Kembali hidup?*” . It seemed that the translator has missed the adjective “*like*” whose TL meaning is “*seperti*” in translating the SL expression into the TL. In fact, it will contribute to less appropriateness in terms of the meaning conveyed towards the TL meaning. “*Kembali hidup*” and “*seperti kembali hidup*” are two different statements, one is real and the other is abstract respectively. For those reasons mentioned above, this transaltion can be classified as less accurate since there is less appropriate meaning conveyed in the SL to the the TL.

c. Inaccurate

SL307/TL307

SL: I messed this whole thing up.

TL: Aku rindu Ayah utuh.

The main idea of the SL expression in datum SL307/TL307 is the feeling of guilty the speaker had because he had done something wrong so that his father would only be legs forever, He expressed his feeling as saying: “*I messed this whole thing up*” that is equivalent as “*Saya mengacaukan*

*semuanya*” in the TL *but* it was translated into “*Aku rindu Ayah utuh*”. It entails that the translator has already defined the word “*messed*” inaccurately. The translator might misinterpret the word “*messed*” to the word *missed* so that he translated it into “*rindu*” instead of “*mengacaukan*”. As a result, this translation can be regarded as an inaccurate one as the message conveyed in the SL is totally different from the targeted message in the TL. From the explanation mentioned above, the ideal TL translation is “*Aku mengacaukan segalanya/semuanya*” rather than “*Aku rindu Ayah utuh*” because the translator mistranslate “*mess.. up*” to “*miss..up*” into the TL. As a result, the TL expression did not convey the message what the SL expression expressed. Hence, it can be categorized as inaccurate.

### **3.2 Discussion**

The finding corresponded to Haryanti in her study entitled “*Translation Shift of Predicate Element in The Magic of Belle Isle*” but there are differences in classification, because in this study there are two categories in the translation of the shift of the verb as a predicate element. The first category shift, intra-system shift, and unit shift, while the second one is unit shift and translation shift. Sari (2019) in her study entitled “*Translation Method and Translation Shift of Verb Phrase in Cemara’s Family Novel Translated by Mariati*” confronted those findings. Her study even uncovered there were only 10 or 12% of the 84 category shifts classified as structure shifts. This figure positioned it in the lowest rank after the unit shift (38 or 45%) and class shift (36 or 43%).

## **4. CLOSING**

Based from the first objective, it was found with a total of 191 data that experienced a shift as which has been explained from the total number of data, 500 data from each category shift, the researcher can find 74 or can be piped into 43.45% of the data experiencing unit shift. From the total number of data 191, structure shift found on the subtitles of Onward movie as much as 78% with 83 data. There are 19 data which are present to be 0.99% found in the shift class. recently there were 15 or 38.7% were found on intra-stem shift.

The second objective in this study contains how accurate the translation occurs in the subtitles in the Onward movie. which can be divided into three explanations in terms of accuracy, namely accurate, less accurate or inaccurate. It can be concluded that from the existing 500 data, there are 461 data or 92.2% of the translation is accurate. there are 37 data or 0.74% less accurate. and 2 data or 0.4% of the translation is inaccurate.

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